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MODERN PRINCIPLES IN PAINT & DECORATION

UNITED STATES GYPSUM COMPANY

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THE PROFIT POSSIBILITIES IN MODERN WATER-THINNED PAINTS

• More people buy paints for interior walls and ceilings than for all other types of surfaces combined, because there are more interior than outside surfaces in buildings that require constant painting and redecoration.

Into this huge market the United States Gypsum Company has brought a complete line of paint products that have new and valuable properties which assure a profitable margin and a rapid turnover of stock. An entirely new kind of vehicle is employed in these paints (a vehicle chemically allied to certain of the modern plastics) which results in remarkable purity of color, high light reflecting efficiency, long life, freedom from odors and fire hazard, and a durable decorative finish of exceptional appeal.

The complete story is told in these pages. Similar Manuals are available to practicing architects, building development men, and building managers and owners, as well as to master painters. The market this Manual aids in creating is a profitable market you can easily reach and sell. Read it for all the information you need to answer customers' questions and to sell the proper products.

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GYPSUM COMPANY

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MODERN PRINCIPLES IN *Paint and Decoration*

UNITED STATES GYPSUM COMPANY

WHAT,
WHY,
WHERE,
WHEN AND HOW

This is a manual on the use of various types of modern water-thinned flat paints, colors and decorative texturing materials manufactured by United States Gypsum Company, rather than a catalog of these products. Its purpose is to help you know what these products are for, what they will do and not do, where they may be used most advantageously and how to employ them correctly. It seeks to indicate why and when each type of paint deserves preference over others, recognizing that no one paint product will meet every requirement of cost, durability and appearance. You will find this manual entirely free of claims and assertions that are not supported by research and field experience. Every statement made herein has been checked by laboratory and field technicians and represents the best knowledge available to date. If you find new uses, new application problems or new techniques relating to these products that are not satisfactorily covered in this manual, you are cordially invited to write to the Manager, Paint Division, United States Gypsum Company, Chicago, or to the nearest branch office about your discoveries or needs.

WHERE TO FIND THE FACTS ABOUT:

SEE PAGE

INTERIOR DECORATING PROBLEMS

The "Background of Beauty" in interior decoration 13

The proper selection of colors 19

Mixing and blending colors 22

Colors available in USG paint products 20

Textures and when to use them 34

Modern texture effects, and how to produce them 35

Stencilling, and how it is done 37

Glazing and antiquing 38

Light reflection and diffusion values in decoration 9

THE PROPERTIES OF MODERN WATER-THINNED PAINTS

The new principle in paint composition 7

Properties of modern water-thinned vehicles 8

Properties of paints using these modern vehicles 9

Drying time 9

Freedom from paint odor and fire hazard 9

Light reflecting and diffusing properties 9

Durability 10

Washability 10

Maintenance and redecoration 39

WHERE TO USE MODERN WATER-THINNED PAINTS

For true color values in all applications 13

For high efficiency in modern lighting 9

Residences and apartments 13

Offices, private and general 14

Stores and shops 14

SEE PAGE

Hospitals 15

Schools 15

Industrial buildings 15

HOW TO SELECT THE PROPER PAINT

For comparative data in chart form 16

For selection according to job conditions see "Preparation" and "Finishing Coats" below 23 to 38 incl.

For exterior painting 28

PREPARATION OF SURFACES FOR PAINTING OR TEXTURING

Gypsum wallboards 24

Plaster 26

Fiber wallboards 27

Wood, metals, etc. 27

Masonry 28

FINISHING COATS—PAINTING AND TEXTURING

Flat painted finishes with Texolite, Texolite Deep Colors 31

Calcimine finishes with Duracal, Kal, USG Cold Water Calcimine 32

Modern texture finishes with Textone and USG Texture Paint 34

Stencilled decorative treatments with Textone 37

Glazing, blending and antiquing effects over Textone 38

CLEANING AND MAINTENANCE

Proper methods of washing painted walls 39

Washing versus redecorating 39

MODERN PAINTS THAT BRING *New Quality* TO INTERIOR DECORATION

• When chemists started to change cotton into rayon, milk into billiard balls and glues, soy beans into steering wheels, and all manner of materials into modern plastics, they found a limited group of new compounds that has solved an age-old problem of artists and decorators. They discovered a new "vehicle" for paint pigments that keeps colors clear and true, that increases light reflection, improves with age, adheres perfectly and that is free from paint odor, quick-drying and fire-safe.

For centuries architects and decorators have sought purity in colors for their interior finishes; colors that would not darken with age. It is a characteristic of the oils used in oil paints that they have a slightly yellow cast which unless bleached by sunlight outdoors, tends to deepen as the film hardens and ages, absorbing light and toning the pigments beneath. Mural painters frequently resorted to tempera color in which the pigment is combined with white of egg to secure a colorless, water-clear vehicle. Or they worked in fresco, mixing their colors directly in the fresh white plaster, in order to avoid any loss in color value due to an additional binding material.

Today anyone can have walls and ceilings true in color. For leading mural artists and interior decorators have discovered that modern water-thinned paints employing the newly developed protein-base vehicles, combine all the color values of tempera and fresco, yet may be applied with greater ease and freedom and are exceedingly economical.

Throughout all periods of architecture, color has been the foundation of interior decorative treatments. Our Colonial ancestors in Williamsburg used it richly for their splendid rooms, often using solid colors of considerable depth. Modernists, too, make color their medium for creating the background of beauty, employing it boldly in simple masses.

THE NEW PRINCIPLE IN PAINT

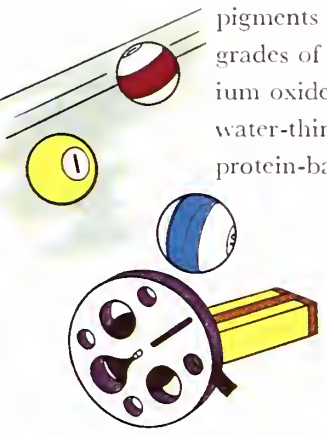
The new vehicles which modern chemistry has developed have unique and desirable characteristics that adapt them particularly to interior decorative work. They have properties similar to the substances used to make modern safety photographic films such as you may use in your movie camera. They are also first cousins to the compounds used in the manufacture of colored billiard balls. Of a protein base, derived from compounds found in certain plants and in milk, they are first produced in dry powder form. In this state they readily combine with water, but when the water evaporates a chemical change takes place, so that they form a tough, clearly transparent film that is thereafter practically insoluble in water.

So in paints made under this new principle, the pigments are identical with those used in the best grades of interior oil paints (lithopones and titanium oxides). The vehicle in all of these washable, water-thinned paints is one or more of these new protein-base chemical compounds which become as hard and tough as horn after the water evaporates. Water is the thinner—the safest, most desirable and cheapest thinner nature provides—an utterly safe and odorless solvent that dries quickly and leaves no trace of its use.

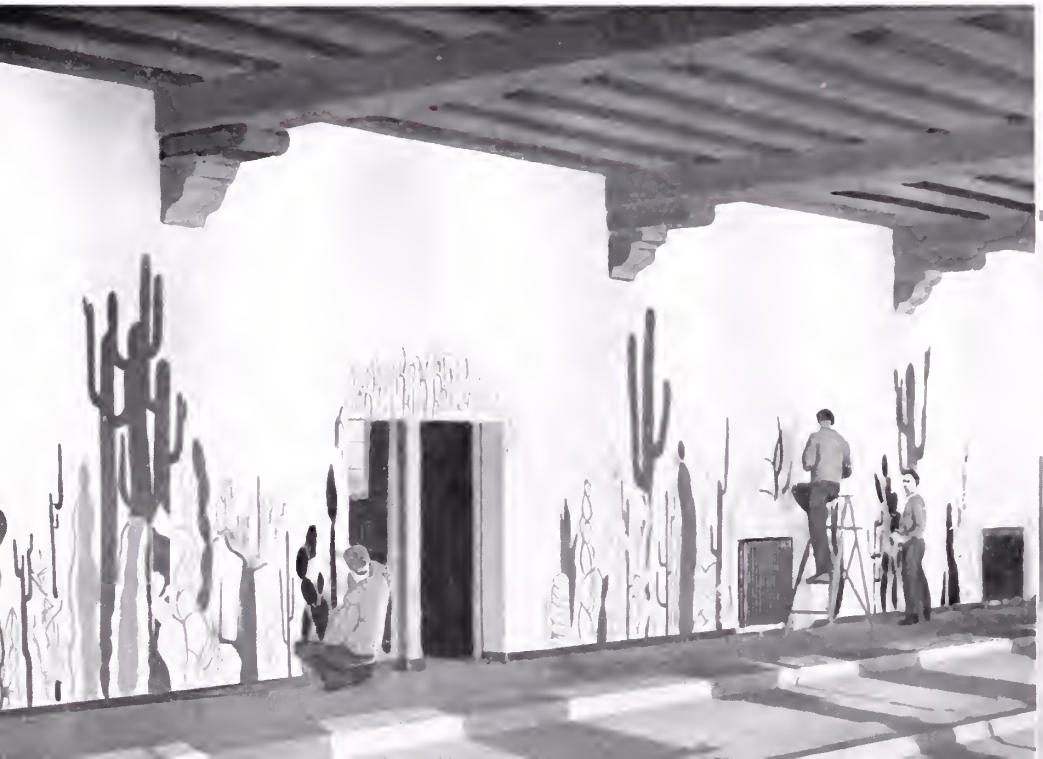
The resulting paints have properties and advantages which distinguish them from all other paint products:

PURITY OF COLORS

Since these modern paint "vehicles" have a crystal-like transparency and do not acquire color or darken with age, they reveal the pure color of the pigments which they bind permanently to the wall or ceiling. That is why mural artists, architects and decorators are choosing modern water-thinned paints for mural paintings in railroad stations, exclusive clubs and great institutions, as well as for the finish of interior walls and ceiling surfaces in many types of buildings. They know their color schemes will remain unimpaired by the aging of the paint.



Similar in character to compounds used to form colored billiard balls and modern safety photographic film, the new "vehicle" used in water-thinned paints combines the qualities of clear transparency and long life. These properties have both decorative and utilitarian value. Below, left, mural artists are putting the finishing touches on the walls of a swank California clubhouse, using Texolite. Right, a modern office painted with Texolite for lighting efficiency and pleasing color.



LIGHT REFLECTION

All interiors depend for their lighting upon windows of definitely limited size and placement, or upon artificial light from sources even more limited in size and brightness. Thus, good lighting first demands surfaces that diffuse the available light and make it reach into distant areas. This quality of light diffusion is inherent in modern water-thinned paints. For the surface of this new type of paint film is microscopically grained and porous. Light striking a surface of this nature is scattered, not reflected The result is a glareless, diffusing quality that is essential to eye comfort and to the effective utilization of light.

With this characteristic is combined high efficiency in re-distributing the light received. Laboratory tests show that a modern water-thinned white paint will reflect measurably more light than an oil-base paint using identical pigments when employed for interior purposes, the margin in favor of the new type product increasing with age.

Of course, different colors reflect light in widely varying proportions as shown in the table below. It is significant that many of the most decorative and liveable colors absorb a great deal of light. Hence the use of water-thinned paints of modern composition is advantageous, because further loss in the paint film is substantially less than with oil paints.

LIGHT REFLECTED BY VARIOUS COLORS USED IN DECORATION

	% of Light Reflected
White	81—89
Very pale tints of:	
Gray	75—80
Tan	70—77
Green	66—72
Blue	57—66
Yellow to ivory	75—81
Medium tints of:	
Gray	49—59
Tan	52—60
Green	50—55
Blue	34—40
Yellow	65—70
Strong tints of:	
Gray	30—40
Tan	30—41
Green	35—44
Blue	21—27
Yellow	53—58

	% of Light Reflected
Solid colors:	
Red	14—20
Yellow	38—48
Blue	7— 8
Green	7—10
Brown	9—11
Common Wood Finishes:	
Dark mahogany	7—12
Walnut	14—18
English oak	15—20
Light oak	30—35
Natural pine and maple	45—52

•

Values based on "Illumination Design Data" General Electric Company and other sources.

In practical terms, this means you get more effective light for your money in electric bills and better distribution of both natural and artificial light when you employ modern water-thinned paints.

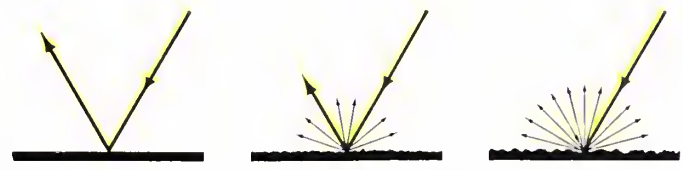
QUICK DRYING

Water is the ideal thinner because it evaporates rapidly and leaves no trace of its presence. Rooms can be decorated and occupied within a few hours after the painter leaves. Two coats can be applied, one over the other where necessary, with practically no interruption to the painters' work, for by the time the first coat is finished the second coat can be started.

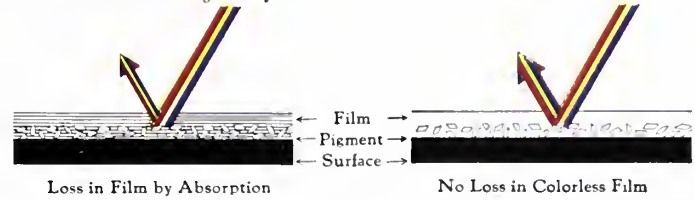
This means you can decorate or redecorate in a day, or overnight if necessary, without loss of occupancy. These paints can be used on new dry plaster long before oil paints will adhere permanently. Speed, economy and quality are gained on every job.

NO PAINT ODOR, FIRE-SAFE

Since water is used as a thinner, it eliminates the volatile solvents which give the characteristic odor to freshly applied oil-base paints. While the fire hazard of these volatile solvents for oils is not serious except in places that cannot be properly ventilated, the use of water as a thinner obviously removes any possibility of danger.



Surfaces that completely reflect light, like a mirror, cause glare and harshness and are seldom acceptable in living areas. Diffused reflection, such as occurs with gloss enamels and paints are similarly subject to glare. Complete diffusion, characteristic of modern water-thinned paints and flat interior oil paints give the most complete light distribution and increase eye comfort.



When a single beam of light reaches the surface film of an oil paint, it is partly absorbed by the color of the film itself, both passing through to the pigment beneath and returning to the surface. The water-clear transparency of water-thinned paint films absorbs very little light. Result: superior lighting efficiency.

Charm and livability are the outstanding characteristics of this living room that interprets the traditional in the spirit of the modern. Subdued tones of green on large simple wall masses create a background that emphasizes the rich furnishings and colorful accessories. Modern water-thinned paints are the medium through which skilled decorators can readily express their most subtle harmonies and color compositions.

DURABILITY

The paint film produced by modern water-thinned paints has several times the adhesive power of an oil film. It hardens with age without developing a tendency to chalk, crack or peel. It produces a durable paint for interior use on walls and ceilings, but the film does not possess the weathering qualities and resistance to frequent abrasion which makes a tough oil-base vehicle desirable for exterior work and for interior surfaces subject to constant handling and wear. It is, therefore, recommended that interior surfaces subject to wear, including the wainscot areas, baseboards, doors and window trim be finished in oil paints, enamels, varnishes or stains; while wall and ceiling surfaces, including any decorative moldings above the wainscot level, be painted with water-thinned paints for their superior purity of color and light-conserving characteristics.

WASHABILITY

Walls and ceilings painted with these modern water-thinned paints are washable after the film has matured for several months. They should be washed gently, not scrubbed, as the film will temporarily soften if thoroughly soaked, and in that state cannot stand the abrasive action of scrubbing. But if walls and ceilings must be frequently cleaned, as in stores and shops where a bright, fresh, colorful effect is constantly desired, it is advantageous to alternate a washing with complete re-decoration—an economical operation that does not interfere with occupancies when water-thinned paints are employed.

SUPERIOR DECORATIVE MEDIUM

The inherent qualities possessed by these new principle paints give them their unique advantages in many types of decorating work. Providing greater purity of color, high light reflection, much faster drying without objectionable paint odor, remarkable durability, and new economies in cleaning and maintenance, they are the logical medium for present-day interior decoration.

STORE CLOSES 5:30 P. M.

Quick-drying, odorless, water-thinned paints are ideal for redecorating stores, offices and rented space. When customers or tenants leave for the night or a week-end, the painters move in.

THAT NIGHT OR NEXT DAY (HOLIDAY)

Overnight or during a single day, the interior is refreshed and redecorated with water-thinned paints. The job is done efficiently, economically, quickly.

NEXT BUSINESS DAY 9 A M.

The store is open for business. No paint odors greet the customers. No wet paint signs warn "hands off."

The pleasing air of distinction of many modern interior treatments is frequently due to the method in which color is employed in the wall and ceiling decoration. The restful tone of a pleasant deep pink secured with modern water-thinned paints, complemented by a taupe ceiling, contributes much to the spirit of this bedroom and its modern furnishings.

THE BACKGROUND OF *Beauty*

• Success in the decoration of interiors is amazingly dependent upon the use of color. Color can bring charm where form and proportion are lacking, and it can add beauty to the most perfectly proportioned and finely furnished interior.

It is a principle of interior decoration that the colors employed in the largest areas—floors, walls and ceiling—key the color scheme of the entire room. These colors must be liveable colors; those that remain pleasing in all moods and to all eyes, and because these surfaces, particularly the side walls and ceiling are depended upon for light reflection and distribution, they should be chosen with regard for their lighting efficiency as well as for their decorative appeal.

That is why modern water-thinned paints are the logical choice for interiors where charm, liveability and good lighting must be combined. They are the decorator's medium for creating that background of beauty against which all other furnishings and decorations take their place in contrast or harmony to give the room individuality and distinction.

RECOMMENDED USES

Because modern water-thinned paints combine the desirable qualities of color purity, high light diffusion and distribution, long life and economy, they find usefulness in every type of interior in which people live, play or work. They are not recommended for surfaces subject to continual wear and abrasion, nor in rooms such as kitchens and baths that are frequently subject to excessive humidities and condensation on the wall surfaces. For all other interior surfaces they are ideal and may be employed with complete confidence and satisfaction.

IN HOMES

Living rooms, dining rooms, bedrooms, and even halls and corridors above wainscot levels, need the colorful charm and light reflecting qualities of the best grades of modern water-thinned paints. In recreation rooms, hobby shops, service areas, basements and attics, various grades may be used either

for color and textural interest, for good lighting or for their economy, ease and speed of application.

IN RENTED SPACE

In all types of rented space these paints have commercial value for their tenant appeal, easy and economical re-decoration, long-term economy and freedom from loss of occupancy during the re-decoration periods.

Homelike quality is demanded in apartments, hotels and clubs, where water-thinned paints should be used as in private residences.

OFFICE SPACE

Both private and general work areas demand good color and superior lighting efficiency. Working areas should be pleasant as well as efficient. The unlimited color possibilities provided by modern water-thinned paints can bring new beauty to any office—easily, economically, and with no interruption of usual business activities. Lobbies and corridors above wainscot levels find use for these products in colorful mural decorations or attractive tints, and for their light diffusing capacity.

STORES AND SHOPS

Ideal for all store and shop buildings because they avoid shut-downs or loss of business for redecoration, modern water-thinned paints may be used in all wall and ceiling areas above the counter or wainscot level. With these paints, decorative treatment of shops can be changed to accord with popular trends or to meet seasonal holiday periods which require special treatment. A shop corner or a show window can be quickly and economically decorated as part of the Christmas holiday scheme,

Present day merchandising demands rich and striking color treatments in store and shop interiors. Decorative schemes similar to the one shown, have paid handsome dividends by aiding in attracting new patrons and holding old ones. The living room on the opposite page is a characteristic example of modern use of color in decoration. Several different hues are employed to give proportion and scale to large wall masses.

changed again for the spring styles, or later for a new line of summer or autumn goods.

Profits can be definitely increased through the merchandising value of colorful decoration with U. S. G. water-thinned paints.

SCHOOLS AND HOSPITALS

Progressive educators advise the use of color in classrooms, auditoriums and study rooms for its psychological value. Lighting experts recommend highly efficient light distribution surfaces for improved vision. Both are achieved economically with modern water-thinned paints.

The medical profession has found a similar value in the use of color in hospital bedrooms, semi-private rooms and wards, for homelike pleasing colors aid convalescents in speeding recovery. Water-thinned paints may be used in all hospital rooms except contagion wards, where very frequent scrubbing and disinfection is required. Washable water paints, however, may be disinfected at the time they are washed by adding formaldehyde to the water, as the latter hardens the paint film. Freedom from odors during re-decorating periods is also highly important to patients and convalescents.

FACTORIES AND WAREHOUSES

For all industrial applications where lighting efficiency is a pre-requisite, washable water-thinned paints in white or very light tints are preferred by experts. The great adhesive quality of these modern vehicles prevents flaking under excessive vibration.

Where industrial occupancies create chemical fumes of abnormal character, the painting material should always be chosen for its resistance to the elements present. Technicians of the United States Gypsum Company will gladly give performance data on U. S. G. paint products under any specialized exposures or service conditions.

Guide TO THE SELECTION OF

SURFACE PREPARATION PRODUCTS

Product	Distinguishing Characteristics	Form	Sizing	Uses
USG* SPACKLING COMPOUND—used for preparatory treatment of surfaces before painting or decorating, to build up or fill imperfections, and to produce a smooth even surface.	Exceptionally fine grind. Grit free when dry. Adaptable to knife or brush application. Can be sanded. Adheres to any properly cleaned solid surface. Sets without shrinkage in about 2 hours. Dries to extreme hardness.	Powder	Takes any standard sizing material.	Filling small cracks, scars, slight imperfections in plaster. Making Swedish putty. Spotting nail heads. Filling holes, ridges, imperfections in concrete. Filling nail holes, knot holes, cracks, etc., in wood trim. Household repairs on moulding, furniture, toys, etc.
RED TOP* PATCHING PLASTER—a plaster scientifically compounded for patching cracks in walls and ceilings easily and permanently at negligible expense. Conveniently packaged.	Very white. Non-shrinking. Contains no lime. Sets 1 to 1½ hours. Uniform set and quality. Smooth and plastic because of special ingredients.	Powder	Takes any standard sizing material.	For patching cracks and larger breaks in unpainted plaster walls and interior concrete surfaces. For application by broad knife or trowel. Can be decorated with any decorating material.
RED TOP* PAINTERS PLASTER—Plaster of Paris for general painters use. Made from specially selected white gypsum rock. Packaged in 5, 10 and 25 pound bags and in 300 pound barrels.	Mixes readily, works easily, hut requires more careful manipulation than Red Top Patching Plaster. Provides hard, dense and strong finish surfaces. Setting time approximately 30 minutes.	Powder	Takes any standard sizing material.	Recommended for patching cracks and breaks in plaster and wherever a Painters plaster of Paris is used with either trowel or broad knife.
K-CEMO PRIMER*—the answer to the alkali problem in painting. A priming material which "locks in" lime or alkali and makes possible more durable paint jobs. Equalizes "suction."	A casein and Portland cement formulated primer which assures longer life for decorative materials. Produces a hard, lime locking prime coat over which may be applied oil paints, washable calcimine, enamels, casein and water thinned paints.	Powder	The preferred sizing for surfaces to be painted.	For preparing these surfaces for painting: Painted and Patched walls and ceilings, Plastered surfaces, interior concrete surfaces. New or old unpainted concrete floors. Fiber, gypsum and insulating wallboards. Not recommended for old painted concrete floors or surfaces which are permanently or periodically damp.

INTERIOR FLAT FINISHES FOR WALLS AND CEILINGS

TEXOLITE*—WHITE AND TINTS—modern water thinned paint for interior wall and ceiling decoration. Provides brighter, more colorful interior decoration that is permanent and inexpensive.	Dries in one hour. Covers more area. Does not yellow. High light reflection and excellent hiding power due to high quality pigment. Easy to apply. No objectionable paint odor. No fire hazard. No thinner cost. Recoatable. Cuts maintenance costs.	Paste	Use K-Cemo when sizing is necessary; normally self sizing.	Over old and new interior walls and ceilings in homes, hotels, apartments, offices, stores, shops, schools, hospitals, factories and warehouses. Not recommended for use over wood trim subject to wear, or under permanently damp conditions, or where it will be subjected to excessive abrasion.
TEXOLITE* DEEP COLORS—paint in true brilliant colors bringing new, pleasing color possibilities to the decorating and display field. Simple and economical to apply.	Offer unlimited color possibilities because of the wide reduction range of true brilliant colors and their intermixes to produce blends. Clarity of vehicle allows color pigments their full brilliance, permanently.	Paste	Use K-Cemo when sizing is necessary.	Used as deep brilliant paint, or for tinting and blending regular Texolite. Can be intermixed for tinting casein paints, washable calcimine, and ordinary calcimine. The deep colors can be intermixed themselves in any proportion without danger of color streaking or flotation. Ideal for display backgrounds. Quickly recoatable and non-bleeding.
DURACAL* (WASHABLE CALCIMINE)—washable calcimine in powder form prepared for application to walls and ceilings by mixing with water. Colors may be intermixed.	Smooth working. Casein bound. Recoatable. May be applied over surfaces previously painted with oil paints. Can be applied over untreated plaster surfaces without preliminary sizing. Superior to ordinary calcimine but not a substitute for Texolite.	Powder	Self sizing.	For decorating interior partitions, walls and ceilings where a more permanent decoration than ordinary calcimine is desired. Used over Sheetrock and other gypsum wallboards, and over Weatherwood and other insulation wallboards.
KAL* (HOT WATER, MICROFINE CALCIMINE)—provides one of the most economical ways to bring color into interior decoration. Packaged in standard colors and white.	Ground exceptionally fine by a special process. Balanced formula providing easy intermixing of color. Durable. Does not rub off. Easy to mix and apply. Good coverage.	Powder	Size absorptive surfaces with shellac or varnish size.	Used wherever a hot water calcimine of good quality is desired. Home, office, store, shop, etc., interiors. Suitable for use where easy removal is desired.
USG* COLD WATER CALCIMINE—a practical, durable, and colorful low cost finish. Permanent, yet easily removed by washing. Conveniently packaged.	Smooth finish. Easily applied. Good coverage. Boiling water not needed. May he mixed with tap water if not too cold. Does not rub off. Balanced formula. Colors may be intermixed to provide pleasing blends.	Powder	Size surface when needed.	Wherever a high quality cold water calcimine will meet the requirements of the decorative job.

USG Paint Products

INTERIOR FLAT FINISHES FOR WALLS AND CEILINGS (Cont.)

Product	Distinguishing Characteristics	Form	Sizing	Uses
USG* INTERIOR COLD WATER PAINT—an economical utility paint for renewing and brightening interior surfaces. Furnished in white only.	Starch bound cold water paint, below USG Calcimine in quality. Easily applied and readily washed off when repainting is necessary. Best results when surfaces are prepared according to good painting practice.	Powder	Seldom used.	For use in interiors of factories, warehouses, garages, other industrial structures, also farm buildings. Excellent for coating pipe coverings. More economical than calcimine.

INTERIOR TEXTURE FINISHES

TEXTONE*—a plastic paint meeting the demand for a dependable, economical, easily applied texture medium capable of satisfying every requirement of modern decoration.	First grade plastic paint. Textone properly applied forms the most permanent texture body material available. Furnished in white only. Can be integrally tinted with Texolite Deep Colors or USG Timeproof Colors or applied white and color supplied by further treatment.	Powder	Size surface as needed.	As an interior decorative texturing material over any dry, solid, clean surface. For new decorating work over new plaster, Sheetrock* and other gypsum wallboards, and over Weatherwood* and other insulating wallboards. Especially adapted to refinishing old cracked plaster surfaces. Used to produce stone effects, antique effects and in stencil work.
USG TEXTURE PAINT*—a lower priced plastic paint than Textone, used in the same manner, but in applications where the utmost in quality of finish is not a primary essential.	For same purposes as Textone, but provides less coverage and generally not quite so high in quality. Can provide excellent textures in both period and modern styles.	Powder	Size surface as needed.	Same as Textone when highest quality is not demanded.
TEXTONE* SEALER—a moderately priced, dependable sealing agent. While intended for use with Sheetrock* and Textone it may also be used with other similar materials.	Water clear after mixing and causes no discoloration when used over plastic paint surfaces. Water resistive. An effective "suction stop" before glazing.	Powder		For sizing plastic paints preparatory to glazing to prevent "strike in" and "bleeding". Used as a protective coating over integrally colored plastic paints. Excellent for sizing Sheetrock and other gypsum wallboards.
TEXTONE* GLAZE—a specially prepared glazing medium for sized and sealed Textone and similar surfaces. Practically colorless.	Dries to a soft sheen. Provides durable waterproof surfaces. Easily tinted with colors ground in oil. When tinted blends easily and provides ample working time. Excellent for multi-colored effects.	Liquid	Seal surface before using.	Primarily to produce antique finishes on rough textured wall surfaces, and to provide added protection and longer life for colored effects on Textone and similar treatments.

EXTERIOR PAINTS

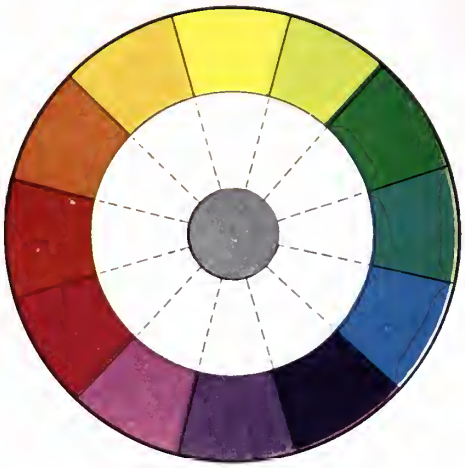
CEMENTICO*—hydraulic cement base paint for bringing new beauty, life and color to porous masonry surfaces.	Made of white Portland Cement and other special ingredients to produce hardness, binding qualities and workability. Only proved limeproof colors are used. Weatherproof. Water resistant. Bonds to porous masonry surfaces.	Powder	Applied over unpainted surfaces.	Use only over porous masonry surfaces such as cement stucco, cement, cinder block, unglazed clay tile, concrete, and similar areas. Not recommended on magnesite stucco surfaces. When used over brick follow carefully the directions on Page 28.
USG* EXTERIOR COLD WATER PAINT—an economical utility paint for periodic painting and renewal of clean, solid, exterior surfaces.	Not a whitewash. Casein bound paint furnished in white only. Easy working. Quick drying. Does not rub off. Recoatable. Requires addition of water only before use.	Powder	Usually not necessary.	For periodic exterior surface renewal of warehouses, factories, fair and exposition buildings, farm buildings, filling stations, stables, fences, etc., and other clean solid surfaces from which paint scale, whitewash, and dirt have been removed.

COLORS

USG* LIMEPROOF COLORS—strong, lightproof, limeproof colors of great intensity, requiring only small quantities to secure pleasing tints.	With the exception of the blue, all the colors are specifically limeproof. All are lightproof. All finely ground, pure and strong. Tinted materials will be several shades lighter when dry than when in the wet mix.	Powder	Used for tinting only.	For tinting Textone and other water thinned plastic paints, casein paints, calcimine, and cement paints. Sometimes used for tinting stuccos and mortars. Blue is not recommended for coloring plasters and mortars.

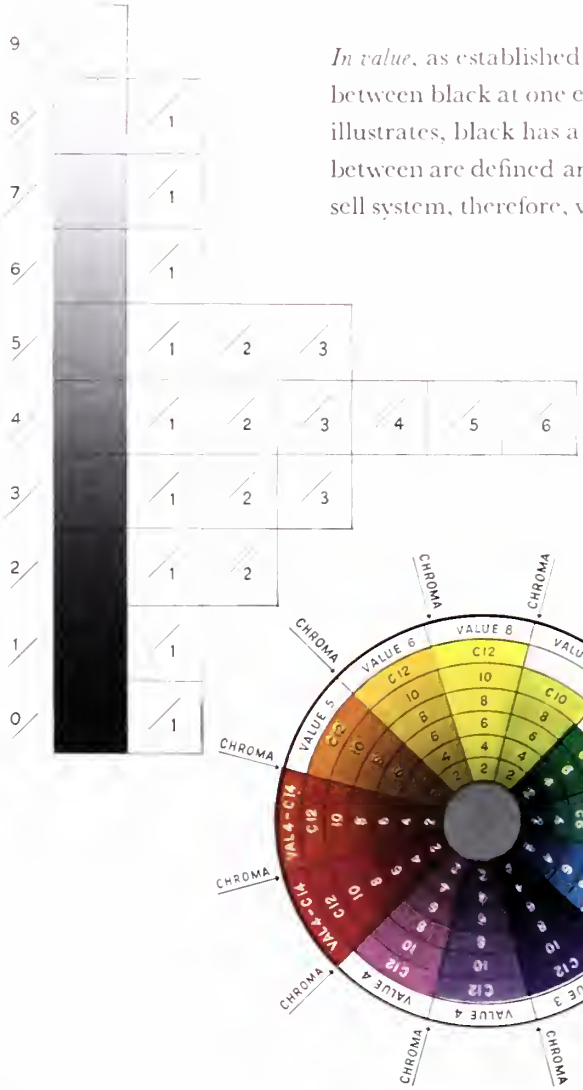
*Reg. Trade-Marks

PRINCIPLES OF *Color* and



Colors are now named by the Munsell scale which recognizes that every color has three properties—hue, value and chroma.

Hue is illustrated here by the hue circuit which is divided into twelve principal divisions. Six are called "simple hues"—red, orange, yellow, green, blue and purple. The other six are called "intermediate hues"—red-orange and yellow-orange, green-yellow, blue-green, purple-blue and red-purple. Each intermediate hue is placed between the corresponding simple hue and the circle is so arranged that each hue comes diametrically opposite its complementary hue. Munsell has designated these hues by the symbols R, RO, O, YO, Y, YG, G, BG, B, BP, P, and RP.



In value, as established by Munsell, a color is indicated in its proper position between black at one end of the scale and white at the other. As the scale here illustrates, black has a value of zero, and white a value of ten. The nine steps between are defined and numbered as "value steps," one to nine. In the Munsell system, therefore, values are designated by numbers and hues by symbols.

Chroma steps are illustrated here in terms of relative brilliance or purity. Chroma steps are established for the hues at each value level and numbered, beginning with No. 1 next to gray and continuing outward to the strongest chroma at each value level. In some hues pigments are available that have greater strength than others, hence chroma scales are not all of equal length.

With this system the designation B4/8 shows that the hue is Blue, the value is 4 ("dark blue") and the chroma is 8 (considerably removed from the gray pole). Thus we are enabled to describe any color in terms of the three properties the eye recognizes, and are aided in selecting colors which will help achieve the livable interiors we desire.

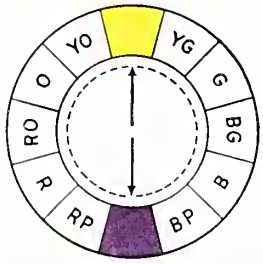
HOW TO CREATE COLOR HARMONIES

Personal tastes govern the use of color in interior decoration, and our satisfaction with color schemes is proportional to the sense of pleasure we experience from living with them. Arriving at color combinations that have lasting appeal is made easier by an understanding of basic color principles. Use of these principles helps us to secure balance of color in our choice of wall, ceiling and floor decoration, as well as in our selection of furniture and drapes.

When Professor Albert H. Munsell developed a simple, effective system for classifying colors according to the visual sensation they produce, he set up a series of numbers and symbols whereby any color can be accurately classified and identified in terms of hue, value and chroma.

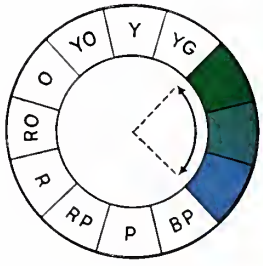
The charts on the opposite page are based on the Munsell system. These charts and Munsell color nomenclature explained in their related text may be used as a basis in arriving at color harmonies produced by the use of complementary hues, neighboring hues, and triads. The charts are reproduced by courtesy of International Printing Ink Corporation.

COMPLEMENTARY HUES



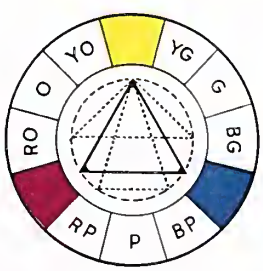
Complementary color schemes offer great varieties of color relationships from the strongest to the weakest contrast, depending on the value and chroma adjustment. When complementary colors are used together they have the effect of making each other more brilliant. This should be borne in mind in selecting the proper value and chroma, because if the same value and extreme chroma of each color are used, an unpleasant condition of vibration between the two colors will occur.

NEIGHBORING HUES



Some of the pleasantest color harmonies are in the group called "neighboring" or "analagous" color schemes which utilize a series of hues in their sequence on the chromatic circle. Two or more hues may be selected embracing an arc extending as far as two-fifths of the way around. We may want to use half of the circle, keeping within the warm hues from red to green or in the cool half from blue-green to red-purple. Usually it will be safer to keep our selections in a smaller arc.

. . . . . TRIADS . . . . . .



The triad is used in arriving at three-color combinations. The method used is to choose one color and form an equal-sided triangle to any other two colors. This furnishes a good guide to the relationship of three hues. . . . In putting these theories of color harmonies into practice with the pigments used in USG Texolite, the designer can work with tints. with deep colors added to tints, or with intermixtures of deep colors themselves, and thus secure any desired wall and ceiling color scheme.

AVERY LIBRARY
COLUMBIA UNIVERSITY

Standard Colors AVAILAB

TEXOLITE

IVORY

NU-BLUE

CREAM

ORCHID

BUFF

GREEN

TAN

AZURE

GRAY

ROSE

CEMENTICO

IVORY

STONE GRAY

CREAM

BLUE

BUFF

GRAY

SPANISH BUFF

GREEN

LIGHT BROWN

PINK

DURACAL

PEARL GRAY

BLUE

ROSE

BUFF

CREAM

GREEN

SILVER GRAY

IVORY

TEXOLITE DI

Write United States Gypsum Company, 300 W. Adams St., Chic

DEEP BUFF

REDUCTION—
One-Quarter
Pint per Gallon
of White.

DEEP GREEN

REDUCTION—
One-Half Pint
per Gallon of
White.

MEDIUM YELLOW

REDUCTION—
One-Quarter
Pint per Gallon
of White.

RED ORANGE

REDUCTION—
One-Quarter
Pint per Gallon
of White.

Texolite Deep Colors also come in Raw Sienna, Bu

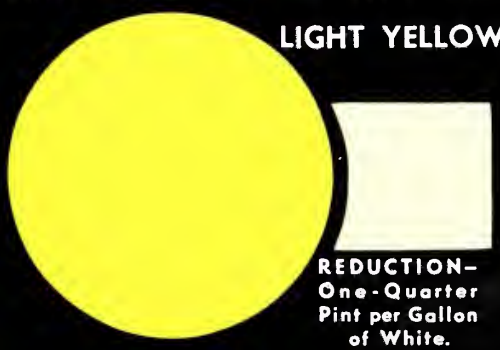
E IN USG *Paint Products*

KAL — USG CALCIMINE — LIME PROOF COLORS

IVORY	CANARY	IVORY	CANARY	RAW SIENNA	YELLOW
CREAM	NILE GREEN	CREAM	NILE GREEN	BURNT SIENNA	RED
BUFF	ROSE	BUFF	ROSE	BURNT UMBER	RAW UMBER
TAN	BLUE	TAN	BLUE	GREEN	BLUE
BROWN	GRAY	BROWN	GRAY	BLACK	

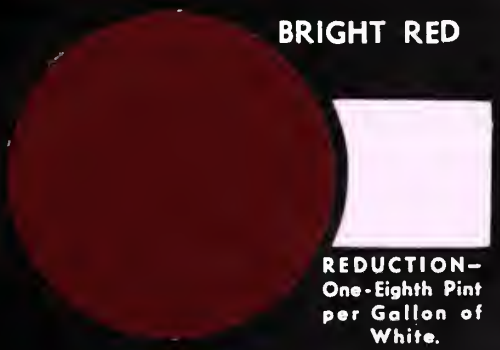
EP COLORS

ll., for complete color card on any product or products desired.



LIGHT YELLOW

REDUCTION—One-Quarter Pint per Gallon of White.



BRIGHT RED

REDUCTION—One-Eighth Pint per Gallon of White.

DEEP BROWN

REDUCTION—One-Quarter Pint per Gallon of White.

DEEP BLUE

REDUCTION—One-Quarter Pint per Gallon of White.

Sienna, Raw Umber, Burnt Umber, and Black.

HOW TO MIX AND BLEND COLORS

Color is the dominant characteristic of modern interior decoration. The development of USG Texolite Deep Colors meets the decorator's need for true brilliant paint, paint which reproduces faithfully decorative schemes conceived by artist and decorators.

Unlimited results are possible with Texolite Deep Colors used full strength, or reduced with regular white Texolite or intermixed with other Texolite Deep Colors. (On Page 29 will be found complete simple directions for mixing Texolite and Texolite Deep Colors.)

THEORY OF MIXING COLORS—BASIC, SECONDARY, INTERMEDIATE AND TERTIARY COLORS

Red, yellow and blue are primary colors. Two of these mixed in about equal parts produce a secondary color, such as yellow and blue make green. A primary color mixed with an associated secondary color make an intermediate color, such as red and orange produce a russet. Two secondary colors, such as orange and green, produce olive green, a tertiary color.

	Brown	Tan	Cream	Gray	Lavender	Purple	Wine or Maroon	Red	Pink	Orange	Yellow	Green	Light Green	Blue	Light Blue
Light Blue	Bad C	Good C	Good C	Good B	Good B	Bad B	Bad C	Bad C	Good C	Bad C	Bad C	Bad B	Good B	Good B	
Blue	Good C	Good C	Good C	Good B	Good	Good B	Bad C	Bad C	Bad C	Good C	Good C	Good B	Good B		Good B
Light Green	Good C	Good C	Good C	Good B	Good B	Good B	Good C	Good C	Good C	Good C	Good B	Good B		Good B	Good B
Green	Good C	Good C	Good C	Good B	Good B	Good B	Good C	Good C	Good C	Good C	Good B		Good B	Good B	Bad B
Yellow	Good B	Good B	Good B	Good C	Good C	Good C	Good C	Good C	Bad C	Good B		Good B	Good B	Good C	Bad C
Orange	Good B	Good B	Good B	Good C	Bad C	Good C	Bad C	Good B	Bad C		Good B	Good C	Good C	Good C	Bad C
Pink	Bad C	Bad C	Good B	Good C	Good B	Good B	Good B	Good B		Bad C	Bad C	Good C	Good C	Bad C	Good C
Red	Good B	Bad C	Good C	Good C	Bad C	Bad B	Good B		Good B	Good B	Good C	Good C	Good C	Bad C	Bad C
Wine or Maroon	Good B	Good C	Good C	Good C	Bad B	Good B		Good B	Good B	Bad C	Good C	Good C	Good C	Bad C	Bad C
Purple	Good B	Good C	Good C	Good B	Good B		Good B	Bad B	Good B	Good C	Good C	Good C	Good C	Good B	Bad B
Lavender	Good B	Good C	Good C	Good B		Good B	Bad B	Bad C	Good B	Bad C	Good C	Good B	Good B	Good B	Good B
Gray	Bad B	Bad B	Good B		Good B	Good B	Good C	Good C	Good C	Good C	Good C	Good B	Good B	Good B	Good B
Cream	Good B	Good B		Good B	Good C	Good C	Good C	Good C	Good B	Good B	Good B	Good C	Good C	Good C	Good C
Tan	Good B		Good B	Bad B	Good C	Good C	Good C	Bad C	Bad C	Good B	Good B	Good C	Good C	Good C	Good C
Brown		Good B	Good B	Bad B	Good C	Good B	Good B	Good B	Bad C	Good B	Good B	Good C	Good C	Good C	Bad C

COLOR HARMONY

The chart at left is a handy reference guide to the selection of pleasing and harmonious color combinations.

In the chart "B" means Blend. Under "Good" it indicates a harmonious combination of related colors, and under "Bad" vice versa. "C" means contrast. If under "Good" it indicates a harmonious combination of contrasting colors and if under "Bad" vice versa.

When three colors are used to obtain a contrast, a more pleasing effect will result if two of these are blends and a third is a contrast, than if three contrasting colors are used. Three blends, though, may be combined. In these harmonies, the best effect is obtained if one color dominates, the second less prominent, and the third is a subordinate to the other two.

HOW TO USE USG *Water Thinned* PAINTS

• In starting out to secure a distinctive interior decorative scheme with USG Water Thinned Paints, we consider first the preparation of the surface to be decorated and second the finishing treatment that will best enable us to secure the desired effect.

The method of surface preparation will vary with the base being worked on, but thereafter any desired treatment can be secured. In this connection it is recommended that the choice of smooth finishes be confined to smooth bases, for it is here that they can be achieved most easily, successfully and economically. By the same token, when working over rough, cracked plaster or poor wallboard construction it is possible to conceal unsightly blemishes and secure new interior beauty by the use of texture decoration applied over a properly prepared surface.

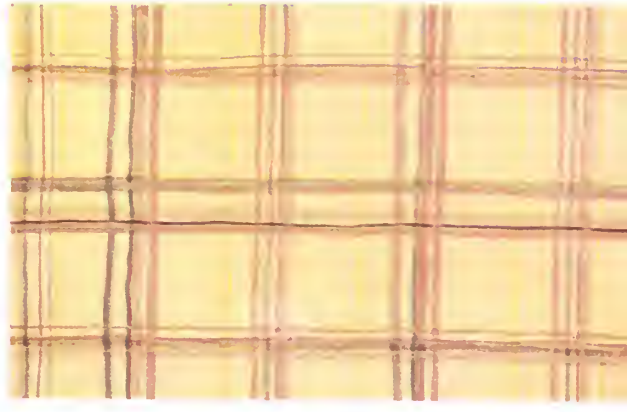
The finished effect to be achieved will govern the choice of materials. As the chart on Pages 16 and 17 illustrates, products that will produce a similar result have differences in character that can alter the character of the finished job. Similarly the quality of workmanship secured is an extremely important factor in final results obtained.

The balance of this manual tells how to secure harmonies in color and texture, smooth and stippled finishes, and glazed and stenciled decoration. It tells how to prepare the surface about to be decorated, aids in selecting the finishing treatment, and then explains how to produce the desired treatment successfully.

1

2

3



4

Texolite in **1** *a pleasing cool color and* **2** *in warm tones. Textone (natural color) in a brush texture* **3** *with circles impressed and later colored with Texolite by using a glass tumbler. At right* **4** *a plaid painted by freehand striping in Texolite on Textone.*

PREPARING GYPSUM WALLBOARD

Instructions given in this section (pages 24 to 27 inclusive) relate only to the working methods and materials required to prepare interior surfaces for decorative treatments. This preparatory work varies both with the type of surface and with the material ultimately to be applied. Finishing treatments in a wide variety of attractive types are fully described on pages 30 to 38 inclusive, where directions are given for producing the desired effect.

NEW WORK

When gypsum wallboard is to be utilized in new construction it is recommended that Recessed-Edge Sheetrock* and Perf-A-Tape* be used. This type of wallboard construction provides a better base for decoration. It assures smooth joints free from shadow lines. The advantages of this patented type of wallboard construction are derived from the fact that the long edges of the face side of Recessed-Edge Sheetrock are depressed. When boards are erected these recessed edges form a shallow channel at the joint. Into this channel special cement is applied and Perf-A-Tape is embedded in the cement (see cuts below). Then the cement is smoothed off straight and even with the face of the board. Complete instructions for the application of Perf-A-Tape and Perf-A-Tape Joint Cement are included with each Perf-A-Tape carton.

After the Sheetrock joints have been treated in accordance with these instructions the entire surface is ready for the further preparatory treatment necessary to assure a high quality finished job.

Choice of finishing treatment governs the type of preparatory work as follows:

LIGHT TEXTURES in white: No further preparation necessary. Apply Textone or USG Texture Paint as directed on Pages 34 and 36.

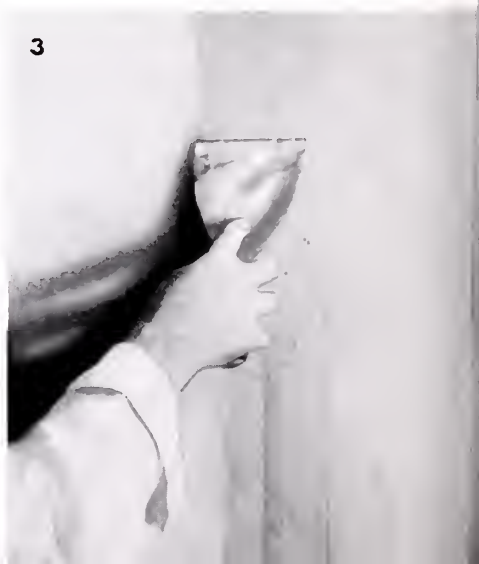
HEAVY TEXTURES in white: Paint Sheetrock or other wallboard with a wash coat of the texturing material (Textone or USG Texture Paint) made by thinning the material to easy brushing consistency. This procedure saves both time and material.

TINTED TEXTONE—To assure uniformity of color when the coloring matter is incorporated in the texturing material (instead of being applied to the surface after texturing in white), all joints should first be painted with a coat of Tinted Textone in

*Reg. Trade-Marks

1

2


3

the color initially used, mixed to regular application consistency but well brushed out. When dry apply a sizing coat of the same material to the entire wall. Allow to dry before applying the final texturing coat of Tinted Textone.

PREPARATION FOR PAINTING—Here again the choice of the final finishing material governs the preparatory work, as some products are self-priming and others require a priming coat.

USG TEXOLITE OR TEXOLITE DEEP COLORS—Size the wallboards and joints with USG K-Cemo Primer. Follow directions given on the container.

PAINTING WITH OIL PAINTS—Size with K-Cemo to assure best results from oil paints in plain or stipple finishes.

DURACAL—Ordinarily requires no sizing, but for highest quality finish size the wallboard and joints with K-Cemo.

KAL OR USG COLD WATER CALCIMINE—Size the boards and joints with a good grade of varnish sealer or a shellac size made of 2-lb. cut shellac.

OLD WORK

When an existing Sheetrock or other Gypsum wallboard surface is to be re-decorated, the previous decoration or condition of the surface determines the preparatory treatment.

OLD WALLPAPER should be completely removed before re-decorating with paint or textures. While modern water-thinned paints and calcimines will adhere to most wall papers, the paper may be loosened or subsequently peel, destroying the decorative finish.

OLD PAINT should be washed clean of grease with trisodium phosphate or other suitable cleaning agent, and all blisters, scaling, etc., removed and sanded smooth.

OLD CALCIMINES should be washed off.

GLOSSY SURFACES of any type should be dulled by rubbing with steel wool, sandpapering or other treatment. Gloss paints and enamels may usually be dulled by washing with Sal-Soda or other suitable agents.

ALL OLD SURFACES whether previously undecorated or prepared as above, should be brought to a true, smooth surface by filling nail holes or cracks with USG Spackling Compound (for minor defects); Red Top Patching Plaster (for large areas or cracks that can be opened and undercut to provide requisite bond).

1. *First step in finishing joints in Recessed-Edge Sheetrock. The joint is "buttered" with Perf-A-Tape Cement.* **2.** *Apply Perf-A-Tape strip centered over the joint, forcing cement through the perforations.* **3.** *Apply cement over Perf-A-Tape, leveling surface and feathering edges to produce a smooth level joint.* **4.** *Sandpaper joint flush and true to adjacent surfaces.* **5.** *Preparation of old wallboard: first brush wall clean of dirt and loose particles.* **6.** *Fill joints or cracks with USG Spackling Compound and sand to smooth finish.*

PREPARING PLASTERED SURFACES FOR REDECORATING

NEW WORK

PREPARATION FOR TEXTURED FINISHES—When new plaster surfaces are to receive one of the textured finishing treatments secured with Textone or USG Texture Paint (See Pages 30 to 31) these directions should be followed:

Lime Putty, Keenes Cement, Gypsum Trowel Finish, Hard Plaster and Sand Float Finishes: These surfaces should not be Textoned or Texture Painted until dry to the touch. On finishes containing lime allow thirty days for drying. Prime with K-Cemo Primer prepared as follows:

Mixing K-Cemo. Place the K-Cemo in a clean metal container. Add lukewarm water in proportion of 1¼ pints to 2½ pounds of K-Cemo and stir until a stiff, smooth paste free from lumps is obtained. Allow to stand thirty minutes, then stir thoroughly, and add slowly with constant stirring 2 pints more of water. This makes a total of 3¼ pints of water. Stir until a uniform mix is obtained and the material is ready for use.

Application of K-Cemo—K-Cemo has a tendency to settle; therefore stir often during application. *This is important.*

Best results are secured by using a Dutch calcimine type brush. Apply the primer freely, be sure that the surface is completely covered uniformly. Over rough surfaces, the primer should be stippled into all pits and rough spots to secure thorough coating.

PREPARATION FOR PAINTING—When new work is to be painted with USG Texolite or Texolite Deep Colors or with Duracal, Kal or USG Cold Water Calcimine remove all dust and sand particles adhering to the surface by scraping, sandpapering, and dusting.

On both New and Old Plaster Work cut out all cracks, holes, and indentations in plaster surface and scrape clean. Cracks, holes, and indentations must then be wet down and patched with USG Red Top Patching Plaster. After patching plaster has dried thoroughly, patches shall be sanded level with the rest of the surface. *CAUTION: Do not fill cracks, nail holes, etc. with regular oil putty. To do so will cause oil spots to appear in the finished job.*

Texolite or Texolite Deep Colors may be used over plaster which has hardened but is not thoroughly dry. If the plaster is dry enough to strike a match on, it is dry enough for application of Texolite or Texolite Deep Colors.

Sizing. When the finishing material is USG Texolite or Texolite Deep Colors the plaster should be sized with K-Cemo Primer.

When the plaster is to be decorated with *Duracal* ordinarily no size is necessary but where the highest quality finish is desired, size first with K-Cemo. Where *Kal* or *USG Cold Water Calcimine* is used the plaster should be sized with a good grade of varnish sealer or a 2-pound cut shellac.

OLD WORK

In preparing Old Plaster Work for either Texturing or Painting wallpaper must be removed. Remove all dust, loose dirt, or scaling material adhering to the surface. All calcimine or water paints must be removed by washing. After this cracks, holes and indentations should be treated in accordance with the bold-face paragraph above. Surfaces which have not been previously decorated should be cleaned after which the procedure will be the same as for new work.

One of the great advantages of USG water-thinned paints is that they may be applied over new plaster that is surface dry—long before oil paints would adhere.

PAINTED SURFACES, FIBER WALLBOARDS, WOOD & METAL

PAINTED AND ENAMELED SURFACES—GLOSS OIL AND VARNISH SURFACES—Very few painted, enameled, or varnished surfaces are in condition for redecoration without a treatment to remove all dust, dirt, grease, or soft scaling paint. Glossy surfaces must have the gloss thoroughly dulled. The following treatment is recommended.

Use an alkaline paint cleaner, such as trisodium phosphate or similar material, following the manufacturer's directions. Scrape with scraper to remove paint loosened by the above treatment. Cleaner, soap, etc., should be thoroughly rinsed off with clear water and the wall dried.

Treat the under surface as specified in its classification in this book.

WAXED SURFACES—All traces of wax must be completely removed. Decorators frequently resort to a mixture of equal parts of naphtha and carbon tetra chloride to accomplish this. The surface should then be sized, as recommended for plaster surfaces.

CALCIMINED SURFACES—Thoroughly wash off the calcimine so no color remains on the surface, especially around trim and in corners. Size if necessary.

WALLPAPER—All wallpaper must be thoroughly removed. When the wallpaper has been removed, wash the surface with a solution of sal-soda and hot water. Treat the under surface as specified in its classification in this book.

INSULATING BOARD AND HARD PRESSED BOARDS—Remove all loose dust and dirt adhering to the surface . . . Ordinarily no prime coat is necessary before applying Texolite . . . However, boards made of cooked pine fiber sometimes will cause bleeding into the first coat of paint and in such case prime the surface with one coat of pigmented oil primer.

When finishing with Duracal proceed as with Texolite.

When finishing with Kal or USG Cold Water Calcimine the board should be sized with a good grade of varnish sealer or a 2-lb. cut shellac and a second size coat applied when necessary.

FIBER WALLBOARD—Remove all loose dust and dirt adhering to the surface . . . Ordinarily no prime coat is necessary before applying Texolite. However, when fiber wallboard is used for finished panel work prime the surface with one coat of pigmented oil primer . . . When finishing with Duracal proceed as with Texolite . . . When finishing with Kal or USG Cold Water Calcimine the board should be sized with a good grade of varnish or a 2-lb. cut shellac and a second size coat applied when necessary.

Insulating Boards and Fiber Wallboards may be decorated with Textone or USG Texture Paint if they are first sized in accordance with the instructions provided by the board manufacturer.

WOOD SURFACES—Wood surfaces are presumed to be clean and sanded smooth, free from surface defects, and in suitable condition for priming . . . Remove all loose dust and dirt adhering to the surface . . . Coat all knots or pitch streaks with white shellac to which has been added a little pumice or whiting . . . When using Texolite over wood finish prime the surface with one coat of pigmented oil primer . . . When using Texolite in mill or factory painting, spot all knots and pitch streaks with pigmented white shellac. Ordinarily in such interiors no further priming is needed.

When finishing with Duracal proceed as with Texolite.

When finishing with Kal or USG cold water calcimine the surface should be sized with a good grade of varnish or a 2-lb. cut shellac.

Wood surfaces to be Textoned or USG Texture Painted should be sized with a priming coat of pigmented shellac or varnish size and the texturing material applied direct.

METAL SURFACES—Note: Before applying Texolite all metal surfaces must be primed with oil paint. On black iron or steel in damp location, red lead or other rust inhibitive primer should be used.

New Work—Remove all dirt, grease, and rust spots with benzine. Use sandpaper or a wire brush if necessary . . . Galvanized work should be thoroughly washed with acetic acid.

Old Work—Remove dirt and grease by washing thoroughly with benzine . . . Note on Priming New and Old Metal Surfaces: Factory prime coat on metal is often scratched or chipped in shipment and erection allowing rust spots to develop. In these instances prime the surface with one coat of pigmented oil primer.

When finishing with Duracal proceed as with Texolite.

When finishing with Kal or USG Cold Water Calcimine the surface should be sized with a good grade of varnish or 2-lb cut shellac.

Metal surfaces to be finished with Textone or USG Texture Paint should be sized with a varnish size to which a little of the texturing material has been added to give tooth.

Exterior Painting

WITH USG CEMENTICO ON POROUS MASONRY

• Cementico is a cold-water, weather-proof, insoluble hydraulic cement paint used to bring beauty, life and color to unpainted masonry, indoors or out. It is a dry powder that is prepared by mixing with water on the job.

Cementico comes in ten colors and white. Colored pigments are limeproof, assuring brilliance and long life. In addition to the ten regular colors, other shades can be obtained by tinting white Cementico with USG Limeproof colors.

TYPES OF SURFACES—As Cementico is a cement-base paint its proper application is limited to *porous* masonry surfaces, such as unglazed and unpainted brick and clay tile, Portland cement stucco, concrete and unpolished building stones. It should not be applied to wood, to any painted or greasy surface, nor to non-porous materials such as smooth plaster, terra cotta or enameled brick. It is not suitable for floors of any type.

Masonry subject to efflorescence should not be painted with any material until the cause of the efflorescence is completely eliminated, as the formation of these salt crystals exerts a pressure no paint can withstand. New brickwork or other masonry should therefore be allowed to weather for a period before painting with Cementico, to ascertain if efflorescence will develop.

PREPARATION OF SURFACE—Brush all loose dirt and dust from the surface. Remove all oil and grease by washing with a 1-per-cent solution of muriatic acid and water; rinse thoroughly with clear water. Wash off whitewash or calcimine with water. Thoroughly clean old smoked brick. Be sure all traces of dust are removed. Before painting, all cracks should be carefully filled, colored to match old surface and allowed to dry thoroughly; a heavy mix of Cementico will usually serve for this purpose. New cement stucco should be allowed to season for at least five days before Cementico is applied. All lime bloom or efflorescence must be removed with a 5-or 10-per-cent solution of muriatic acid, followed by a thorough washing with clean water.

Before application to previously oil painted areas, all traces of paint must be removed in order to produce a truly porous surface. This can best be accomplished by sand blasting.

Cementico should be applied to a damp surface for satisfactory results. In dry weather or on dry surfaces wet thoroughly with water just before painting to equalize suction and supply the water necessary for the proper setting of paint. In dry climates or in extremely dry weather the walls should be lightly sprayed with more water after the Cementico has started to dry.

DIRECTIONS FOR MIXING—Use a clean galvanized or tin mixing pail. For normal conditions approximately two and one-half quarts of clean, cool water will be required for each five pounds of Cementico. (Be sure to maintain this ratio when working with larger mixes.)

In mixing, first add two quarts of water (for each five pounds of Cementico to be mixed) to the mixing vessel and gradually stir Cementico into water making a thick paste. Allow mix to stand 30 minutes, then bring to working consistency by adding the remaining one-half quart of water (for each five pounds of Cementico mixed). This is normal working consistency and the paint is now ready to apply. However, conditions of surface and application may vary somewhat, making it necessary to use

slightly more or less water than prescribed. Do not mix more Cementico than can be applied in one-half day. Do not change to a new batch in the middle of a wall. White may be added to colors to produce lighter tints or colors may be intermixed.

DIRECTIONS FOR APPLYING—Cementico may be applied with a brush—a Dutch calcimine brush does very well—or it may be sprayed on with any standard spraying equipment.

One coat of Cementico is usually enough; however, white and light tints frequently have to be applied in two coats to obtain perfect covering. Avoid laps so far as possible, because Cementico dries out lighter where lapped. To get good looking jobs, stop work at corners and angles only.

In extremely dry weather, spray the Cementico lightly after it has started to dry. In order that Cementico may attain its full hardness, moisture is necessary; otherwise a "dry out" results. When moisture is not present, it must be supplied. Do not apply Cementico during freezing weather, when it is likely to freeze before it has set, or during prolonged wet spells.

Several weeks of time are required for Cementico to attain its full hardness, so do not be alarmed at the little dusting that appears on the surface after application.

Brushes and buckets must be cleaned at the end of the day. When using a spray gun, be sure to wash out the hose and the gun thoroughly with water before putting it away.

COVERING CAPACITY—One pound of Cementico applied in one coat, will cover 16 to 25 square feet, depending upon the roughness of the texture and the heaviness of the application.

CAUTION: Keep Cementico containers tightly closed because exposure to moisture is detrimental to the material. Avoid using brushes with fine white or bleached bristles—coarse black bristle brushes give best results. Do not let brushes stand in paint. When not in use, brushes should be washed clean. After washing, brushes should be rinsed in a vinegar solution, for full protection.

WITH USG EXTERIOR COLD WATER PAINT—PERIODICALLY RENEWED

USG Exterior Cold Water Paint (furnished in white only) is designed for use wherever periodic repainting and renewal is necessary on exterior surfaces of wood, brick, stucco, metal, or other clean, solid surfaces.

It has proved its economy and service for warehouses, factories, fair and exposition buildings, farm buildings, filling stations, stables, fences, etc., and other similar work requiring an attractive renewal.

USG Cold Water Exterior Paint will refinish any clean solid outside surface. All paint scale, whitewash and dirt, must be removed before painting with USG Exterior Cold Water Paint.

EASY TO MIX—Add water (not too cold—approximately 70 degrees is right temperature) to powder in proportion of 3 pints of water to 5 pounds of powder for average conditions.

Mix to form a stiff paste, mixture must be thoroughly stirred until it is free from lumps. Then thin with water to a creamy consistency.

If paint is to be applied with a spray gun the mixture should be strained through two layers of cheesecloth to remove lumps or any foreign material that may have been mixed in.

USG Cold Water Exterior Paint will cover approximately 50 to 60 square feet per pound of powder. It is packed in 25 pound containers, 100 pound drums and 325 pound, net weight, barrels.

Brilliant white or soft pastel tints of color add to the beauty of stucco, concrete and other types of masonry structures. In areas blessed with brilliant sunlight drab color lacks vitality: in duller climates bright walls add cheer. For enduring exterior painting on porous masonry Cementico should be used. For buildings such as fair grounds, exhibition structures, recreational parks and temporary buildings of any type where periodical repainting is expected, USG Exterior Cold Water Paint is suitable.

Color combined with texture adds greatly to the interest of the walls in this modern office. Such effects may be secured easily and economically with Textone and Texolite.

Finishing Treatments

SECURED WITH USG PAINT PRODUCTS

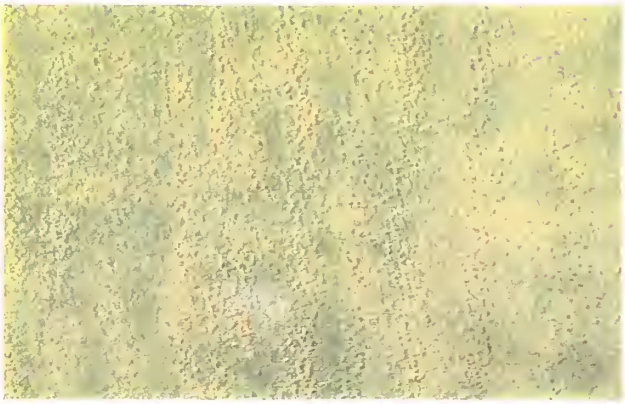
Two basic types of attractive interior finishing treatments may be secured with USG Paint Products. These two types are the Smooth or Stippled Painted Finishes described and illustrated on Page 31 to 33 inclusive; and the Textured Finishes shown on Pages 34 to 38. Any one of these finishing treatments may be achieved successfully by following the directions included with the description.

PAINTED FINISHES SMOOTH OR STIPPLED

Many charming color combinations are possible with Texolite tints

Contrast the smooth painted finishes above with the stippled effects below

Stipples like these are made with two colors of Texolite blended with a stippling brush



TEXOLITE AND TEXOLITE DEEP COLOR

MIXING—To reduce Texolite paste, slowly add one part water to two parts paste. For best results, water should be not less than 70° F. If about one-eighth of total water content is added first and stirred to even consistency, mixing is made easier. Balance of water should then be added gradually in small quantities with thorough stirring. In cold weather slightly more water may be needed and in hot weather slightly less. After reduction, strain paint through a fine cheesecloth before using. It will then be ready for immediate use. Mixed Texolite should be used within one week. If it is not used at once keep the mix covered with a damp cloth. Always use galvanized containers for mixed material—never mix in a wooden bucket.

Store Texolite in rooms of moderate temperature. In winter protect Texolite from freezing.

FOR TINTING WHITE OR INTERMIXING COLORS—To the thick smooth paste (after one-eighth water addition mentioned above) add necessary quantity of Texolite Deep Color similarly prepared to equal consistency. Stir in thoroughly for even distribution of color. Then reduce tinted paste to application consistency by gradually stirring in balance of water. Always strain through fine cheesecloth to prevent possibility of color streaks. Caution: when tinting, inter-mix only pastes of equal consistencies.

APPLICATION—As Texolite is a quick-drying paint, always work to a wet edge to avoid laps. Avoid drafts during application but be sure to provide ventilation after surface is painted, particularly during damp weather and in unoccupied rooms. Provide heat in cold weather.

COVERING CAPACITY—One gallon of reduced paste will spread approximately 300 to 800 square feet depending on surface and method of application. It may be applied with either brush or atomizing power spray gun. A Dutch calcimine brush provides ease and speed of application.

DURACAL (WASHABLE CALCIMINE)

MIXING—Use only clean metal mixing pails. For each five pounds of Duracal pour four pints of lukewarm water into mixing bucket, add the Duracal and stir thoroughly until free of lumps. Let mix stand thirty minutes and then stir well. Thin to painting consistency by the addition of one-half to one pint of water. Do not use more than five pints of water to each five pounds of Duracal.

Best results are always obtained by straining mix through cheesecloth before applying.

TINTING—Duracal can be tinted to any desired shade or deep color with Texolite Deep Color Paste. Paste should be thinned by adding one part water to two parts paste. Stir into Duracal until desired shade is developed.

USG Limeproof Dry Colors may also be used for tinting to produce light shades. Not more than 5% Limeproof Color by weight should be added to Duracal. A greater quantity may produce unsatisfactory results. USG Limeproof colors should be broken down separately in water and added to the mixed Duracal before thinning to application consistency. If it is necessary to tint additional material to finish work started always have enough of the wet paint to use as a standard with which to compare the next batch. It is easier to match wet samples.

APPLICATION—Duracal should be applied with a regular or Dutch calcimine brush. It may also be applied by spray.

When applying, Duracal should be flowed on in a smooth even coat. Do not attempt to brush out too thin. Always work to a wet edge and avoid drafts during application. Good ventilation after application will hasten drying. During extremely hot weather or over very porous surfaces better results may be had by substituting ½ pint boiled linseed oil for same amount of water in thinning mix.

COVERING CAPACITY—Five pounds of Duracal will cover, one coat, 200 to 300 square feet over primed or painted surfaces. Rough or porous surfaces will be less.

KAL
MICRO-FINE HOT WATER CALCIMINE

MIXING—Use boiling water in proportion of four pints of water to five pounds of Kal. Pour water into clean metal container and then add Kal to the water, stirring until well mixed.

Allow the mixture to stand for thirty minutes and add one pint of cold water (or sufficient to make consistency like thick cream). Strain through cheesecloth immediately and allow to stand until it has jelled. Kal is then ready for application.

NOTE: In hot, humid weather, strain and

apply Kal while still warm, using four pints of water to five pounds of Kal.

MIXING—Kal may be tinted to any desired shade with Texolite Deep Colors. Deep Color Paste should first be thinned by adding one part water to two parts paste. This thinned Deep Color is then stirred into the mixed Kal until the desired shade is developed.

Other shades can also be obtained by mixing together two or more regular Kal colors. To lighten any regular Kal color simply add white Kal. No special "tinting" white is needed.

APPLICATION—Keep plenty of Kal on the brush. Flow on freely and do not brush out too thin. Avoid drafts in rooms while painting. Work to wet edges to avoid lapping. Stop work only at corners or angles. After finishing a room with Kal, provide ample ventilation for thorough drying.

USG COLD WATER CALCIMINE

MIXING—Use cold tap water in proportion of approximately three and one-half pints of water to five pounds of USG Cold Water Calcimine. Pour water into clean metal container and then add calcimine to the water.

Stir the mix until a thin creamy consistency is obtained. In warm humid weather the mix should be a little thicker. Strain through cheesecloth immediately. USG Cold Water Calcimine is then ready for application.

NOTE: If the mix stands for some time it will jell or thicken. Stirring will usually return it to proper consistency. If not, add a little water.

TINTING—USG Cold Water Calcimine may be tinted to any desired shade with Texolite Deep Colors. Deep Color Paste should first be thinned by adding one part water to two parts paste. This thinned Deep Color is then stirred into the mixed calcimine until the desired shade is developed. A definite advantage of tinting with Texolite Deep Colors is that the deepest of shades can be obtained without the necessity of adding glue.

Other shades can also be obtained by mixing together two or more regular USG Cold Water Calcimine colors.

To lighten any regular color simply add white USG Cold Water Calcimine.

APPLICATION—Follow instructions for applying Kal.

USG INTERIOR COLD WATER PAINT

PREPARATION—Surface to be painted must be clean, dry and firm. Loose dirt and scales must be removed.

HOW TO MIX: Add sufficient water (not too cold—70 degrees is about right) to the dry powder to form a stiff paste. Stir until the mass is free from lumps and then thin to a creamy consistency. Two and one-half pints of water to five pounds of powder is the proper proportion for average conditions. If application is to be with a spray, the mixed paint should be strained through two layers of cheesecloth to remove lumps or foreign matter.

1

Textured Finishes AND HOW

• Leading decorators recognize the textured surface as one of the most effective forms of wall decoration. They advise the use of textures for interiors where the utmost in individuality and good taste is wanted. They employ textures also because they provide attractive relief to wall surfaces otherwise flat and uninteresting. And they recommend textures for modernization work because they are unequaled in concealing wall blemishes.

The illustrations here show how easily and with what simple tools these new textures may be secured with Textone or USG Texture Paint.

MIXING TEXTONE—Textone should be mixed in metal pails of ample size. Mix the dry powdered Textone into water in the proportion of about 3 gallons of water to 25 pounds of Textone. When it is desired to secure the extremely fine textures 4½ gallons of water may be used to 25 pounds of Textone. Best results are obtained by mixing Textone into slightly less water than required, thoroughly stirring, and then adding balance of water. Let mixture soak 30 minutes before applying. If the water is very cold a longer soaking time is required.

It is best to mix only enough for one day's use, but if any is left over cover with a little clean water; before using the next day stir in sufficient fresh Textone to take up this additional water. Do not attempt to use Textone that

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All decorative treatments shown on this page are produced with simple articles found in most households. First apply Textone with a brush. **1.** *Smooth soft Textone with palm of hand, then with plastering trowel. Apply stencil as described on page 37.* **2.** *Vertical stripes made free hand with small wire brush.* **3.** *Pattern formed with steel comb of the type used in caring for dogs.* **4.** *Vertical stripes formed by drawing a piece of tin, which has an irregularly cut edge, over the moist Textone.* **5.** *Sten-*

TO PRODUCE THEM

6

has stood 48 hours in the mixed condition unless approximately 30 per cent fresh dry material is added to the batch.

APPLYING TEXTONE—To apply Textone, use any clean brush (most economical results are secured by the use of Dutch or Baby Dutch calcimine brush). Brush Textone out evenly over the surface. (Thickness of application depends on the type of texture desired—it will be well to experiment on a small area to determine the proper thickness.) The texture can then be worked in as desired.

Some of the tools that may be used to work in textures are as follows: block stippler for a sand float stippled effect; Dutch brush for large brush textures or swirls; sponge for sponge stipples, swirls, etc.; crumpled paper, finger tips, palm of the hand, and other handy tools may be used to produce other attractive textures, as indicated in the illustrations.

CAUTION—As hardened Textone is insoluble in water, do not let spatters stay and harden on woodwork or trim. Wash them off with a sponge and water. Keep pails, tools, and brushes clean. Do not let Textone harden on them.

Moderate temperatures should prevail in the room. While applying, close doors and windows to avoid drafts, opening them after application to permit free circulation of air. Provide heat in cold weather.

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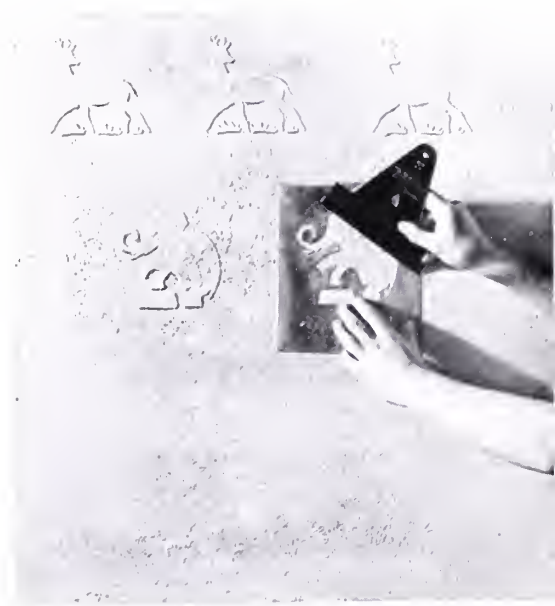

8

cil capitals (see page 37). Form columns by drawing a piece of corrugated cardboard vertically over soft surface. **6.** *Smooth wet Textone with palm of hand. Form broad stripes by drawing whiskbroom vertically down walls. Narrow stripes are made with blade of screw driver.* **7.** *Apply Textone with whiskbroom through coarse wire mesh. Stencil border design.* **8.** *Apply Textone with brush; stipple by patting with palm of hand. Stencil figures as described on page 37.*

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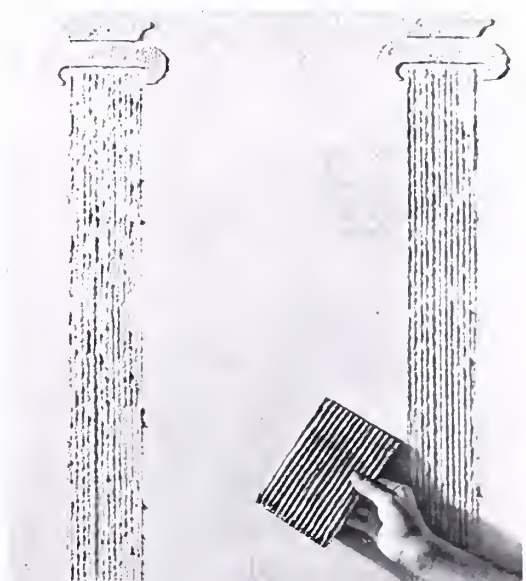

"TEXTONE FOR TEXTURE—TEXOLITE FOR COLOR"—Probably the most effective and economical method of securing colored textured decoration is by the use of Texolite over Textone. With this method as soon as the textured Textone surface has dried thoroughly Texolite can be applied. It may be advisable in some cases to add slightly more water to Texolite when using it over textured surfaces.

OTHER METHODS OF COLORING TEXTONE. There are several other methods of coloring Textone. A one-coat color effect is obtained by mixing USG Limeproof Colors with a small amount of water, and adding this color to mixed Textone until the desired tint is obtained.

Two-toned color effects may be obtained by tinting Textone Sealer with dry limeproof colors, and applying tinted Sealer to the Textone surface. Then this surface is wiped with a cloth to produce highlights. One or more colors may be used by mixing each color in a separate container and blending the several colors on the wall.

Still other methods of coloring textured surfaces include the application of colored sands. Texsand (a special sand which can be tinted to any shade with dry color) may be blown on the wall. Greenspar (a natural sand of greenish color) is used in producing Travertine stone effects.

The use of tinted Textone Glaze is another way in which a colored texture surface may be secured. This method is described on Page 38.

TEXTURED FINISHES WITH USG TEXTURE PAINT—Where the highest quality texture finish is not desired, USG Texture Paint provides an effective medium.

MIXING—USG Texture Paint should always be mixed in proportions complying with the instructions included with the container. After standing 30 minutes, give final stirring and then apply. If water is very cold, a longer time is required.

It is best to mix only enough for one day's use but if any is left over, cover with a little clean water and before using the next day, stir in sufficient fresh Texture Paint to take up this additional water.

As hardened Texture Paint is insoluble in water, do not let splatters harden on woodwork or trim. Do not let Texture Paint harden on pails, tools or brushes.

APPLICATION: Use clean brush, laying the paint on to a uniform thickness according to the type of texture desired. The texture can then be worked as desired. Moderate temperatures must prevail in the room. Avoid drafts while working—then ventilate the room well to dry.

COLORING: Texolite is particularly well adapted for coloring Texture Paint. In all color work with this product the directions included with the package should be followed.

For a room which needs the heightening effect produced by vertical stripes this type of treatment has all the color interest of an expensive wall paper with the richness of actual texture. The wall is prepared as for design 6 on the preceding page (using whisk broom and screwdriver). The color is Texolite painted in broad free hand stripes.

MODERN *Stencilled* DECORATIVE TREATMENTS

1

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1. *Draw the desired design on oiled stencil paper. Designs such as those at the right may be enlarged and traced.*

2. *Cut stencil with razor-keen knife on a piece of glass. Pattern must have webs to hold all parts together.*

3. *Stencil may be used for painted decoration, for relief work with Textone, or for applying color to relief designs.*

• Distinctive, economical decoration is secured by means of Textone applied through stencils.

In treatments where an exact and constant repetition of pattern is desired the stencil is the practical means.

However, in the best practice such ornamentation is subordinated to the architectural features of the wall treatment and does not compete for attention.

STENCILS — Ordinary oiled paper stencils are used for relief ornament in Textone. Special stencil designs may be made from regular oiled stencil paper. The design is first carefully drawn on the paper and is then cut with a sharp pointed knife by laying it on a piece of glass. The finished stencil should be given two coats of brushing lacquer or shellac before use.

Some decorators prefer to use thin metal stencils. These are more durable than the paper type. Higher relief is obtained by the use of stencils cut from heavy linoleum. All stencils must be kept clean by washing them immediately after use in Textone.

APPLICATION — The textured surface on which the ornament is to be applied must be thoroughly dry and should be sandpapered enough to permit stencil to lie flat. Do not attempt to apply Textone ornament over a glazed textured surface.

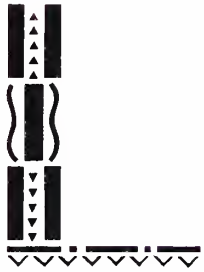
The Textone for stenciling should be mixed to a thick mud-like consistency and applied over the stencil with a four-inch scraper knife. The Textone is buttered or pressed firmly and evenly in a thick, heavy coat over the stencil, which is then carefully removed, thus leaving the design in bold, high relief.

When dry, the ragged edges and sharp points can be removed by sandpapering the design lightly with a piece of fine sandpaper.

COLORING AND GLAZING — Where the richer color effects in Textone relief ornament are desired, oil colors are used. Best results are obtained in this work by applying a coat of Textone size or lead and oil paint over the section of wall surface after the stencil design has been used.

When the size or paint is dry, the original stencil is placed over the relief design and the various parts stippled or painted in different colors with a small brush. Subdued, mellow color effects are obtained by then applying a coat of tinted glaze when the color application is dry. The glaze is partially removed by wiping with a cloth.

Antique finishes are obtained by dusting dry rottenstone on to the glazed surface after the glaze has partially set. When the glaze is entirely dry, the surface is rubbed vigorously with a cloth to remove any excess rottenstone.



GLAZING, BLENDING *and* ANTIQUING METHODS

First sandpaper the dry Textone surface lightly to remove sharp nibs and points. Then apply a coat of Textone Sealer

After sealing apply a coat of clear glaze and immediately "spot" the desired blending colors in irregular patches as indicated above

The main color should be brushed in around the spots. Wipe with a cloth to blend the various colors and remove excess color from high spots

• The use of Textone Glaze over textured Textone surfaces results in the beautiful antique effects found on some rough textured wall surfaces in ancient European buildings. However, the use of Textone Glaze is not confined to the reproduction of antique wall treatments. It is also used to produce some of the numerous rich modern two-or-more-toned color and texture effects.

DIRECTIONS—First the Textone surface is sealed with Textone Sealer or a coat of flat oil paint. Then colors ground in oil are added to Textone Glaze. This tinted glaze is then applied to the wall. It is allowed to set until it becomes slightly tacky. The surface is then wiped with clean cloths to remove the glaze from the high lights. Several colors may be applied to the wall by mixing various colors in separate containers, and doing the color blending on the wall as illustrated in pictures above.

Cleaning Walls

• Surfaces painted with Texolite, Texolite Deep Colors and Duracal (washable calcimine) may be cleaned by washing. For best results, by which is meant least labor, maximum brightness after cleaning and long life for the paint itself, the simple instructions given below should be followed.

WASH LIGHTLY—DON'T SCRUB—Modern water-thinned washable paints do not catch and hold dirt deeply embedded to the extent frequently experienced with oil base paints. The latter produces a film that is first tacky, then resilient, and finally (when the life has gone out of the vehicle by oxidation) brittle and chalky. Dirt and dust can easily become imbedded or impressed in this type of film, requiring a real scrubbing action to lift it off.

Texolite and Duracal employ a vehicle that is bone hard when dry. It forms an exceedingly thin binding film over the pigment itself. This film is never tacky, and it dries so quickly that dust does not adhere during the short painting period. The hard surface when dry does not provide embedment for dirt. Hence scrubbing is wholly unnecessary. The need for cleaning is long deferred.

At the same time scrubbing is likely to harm the paint. These modern vehicles tend to soften and become tender when wet, much like a photographic film, though they are not soluble in water. This softening is increased if the water is made alkaline with soap. Rayon articles have the same characteristic, and must be washed with care as they temporarily lose strength when wet. Because of this characteristic scrubbing may remove or wear away the softened film.

PROPER METHOD OF WASHING—The following instructions should be observed in the maintenance and cleaning of surfaces painted with any USG washable water-thinned paint:

1. Sponge surface lightly, using a soft sponge or cloth and plenty of water. Use a small amount of mild soap if necessary to loosen the dirt.
2. First washing of Texolite or Duracal should not occur until the paint is several months old (as the film hardens with age). It is good practice on first washing to add 2 to 3% of ordinary 40% drug store formaldehyde to the washing water. This prevents the paint film from absorbing water and toughens its resistance to abrasion.
3. Always start at the bottom of a wall, working up, so that dirty water, running down from the sponge, will not wet the dry wall below in streaks and soften the paint unevenly. Beginning at the bottom allows the excess water to run over a uniformly wet surface from which it can be gently mopped away without leaving streaks. This is also good practice for walls painted with oil paints or enamels.

CLEANING WITHOUT WASHING—Wallpaper cleaners may be used to renew the original colors of Texolite and Duracal. Follow manufacturer's instructions.

REDECORATING—In most rented space, as in apartments, offices, shops, etc., the cost of washing any painted surface is almost as great as the cost of redecorating with USG washable, water-thinned paints. The labor cost is practically identical; the only extra item is the cost of the paint itself, and this is surprisingly low. And with these paints there is no aftermath of odor nor any loss of occupancy.

The advantages are obvious: Tenants appreciate the landlord's care and attention to the appearance of the premises. They like the sense of newness and freshness that repainting implies. And when space is vacated, the new tenant can have the color scheme he wants—a great good-will builder—at practically the same cost to the management as a thorough cleaning of the old surfaces.

TO BUILDING MANAGERS—If you have never used USG paint products, test their economy by putting them on your painting schedule for a comparative performance study against the interior wall and ceiling finishes you now use. Watch four things: (1) Actual net cost of painting (including scaffolding, cleaning up and total labor time consumed); (2) Drying time, or time lost to tenants during work, including time to free premises of objectionable paint odors; (3) Total cost, including intermediate washing, as compared to other paints; and (4) Satisfaction of tenants with the clear colors and superior light reflection of these water-thinned paints, and their relief at the freedom from interference with normal use and occupancy of their premises.

Such a test, made in any representative section of your building, will demonstrate the economy and renting advantages of USG paints compounded by the new principle presented in this manual.

55

USG MILLS AND WAREHOUSES FROM COAST-TO-COAST MANUFACTURE AND DISTRIBUTE BUILDING MATERIALS. THE USG LINE INCLUDES:

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